

**THE JONES LIBRARY**  
**AMHERST, MASSACHUSETTS**  
**HISTORIC STRUCTURE REPORT**

**DRAFT 12-22-21**

Prepared for:  
The Town of Amherst  
Amherst, MA

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Prepared by:  
ERIC GRADOIA

Assisted by:  
ANN MARSHALL, PI  
CARLY REGALADO

## TABLE OF CONTENTS

INTRODUCTION

EXECUTIVE SUMMARY

ARCHITECTURAL DESCRIPTION

ANALYSIS OF ARCHITECTURAL PLANS IN RELATION TO THE ORIGINAL INTERIOR  
LAYOUT AND EXTERIOR DESIGN

*The Architects*

*The 1928 Library*

CHRONOLOGY AND DESCRIPTION OF KNOWN ALTERATIONS AND REASONING BEHIND  
CHANGES

*1968 Alderman and MacNeish Campaign*

*1993 Mark Mitchell Associates Addition*

*SURVEY OF EXISTING CONDITIONS*

*Roof*

*Chimneys*

*Gutters and Leaders*

*Cornice*

*Masonry*

*Sun Porches*

*Windows and Shutters*

*Entries*

*Site*

*INTERIOR*

*General Assessment*

*Water Infiltration*

*Retrofitting of Modern Building Systems*

*Architectural Finishes and Fixtures*

*Use of Space*

*Original Furnishings*

*GUIDELINES FOR THE TREATMENT OF THE 1928 LIBRARY*

*The Standards for Rehabilitation*

*ENDNOTES*

*APPENDIX*

*"May it be that in 2027 our children's children shall look back and say that they of 1927 loved truth and beauty, that they loved and chose the best, and that they built well."*

Reverend John A. Hanley, The Jones Library Groundbreaking, July 25, 1927.



*Fig. bar0089017. South elevation of Jones Library shortly after completion. Circa 1929.*

## INTRODUCTION

This historic structure report (HSR) was made possible by funding received from the Community Preservation Act, Amherst, Massachusetts. Funding was allocated to the Amherst Historical Commission who partnered with University of Massachusetts (UMASS), School of Architecture to develop this report.

The purpose of this document is to help advise the Trustees' and staff of the Jones Library in stewardship of the library and guide decision making through an informed understanding of the library's original design, construction, evolution and current condition. Though exposed to decades of constant use and occasional renovations, the building has fared well and remains largely intact, save for some alterations. Now nearing its centennial, the Jones Library is at a crossroads, as plans to expand the library may significantly impact the original construction depending on the ultimate approach taken.

This HSR provides a comprehensive assessment of the 1928 library building, studying its design and construction, changes that have been made, and examines its current state in relation to its original construction. Work consisted of both archival research and a study of the building's existing fabric. Archival research focused on examining correspondence, photographs, and construction documents (drawings, specifications, field reports, etc.) related to building the 1928 library and the 1968 and 1993 campaigns of improvements that followed. A general survey and condition assessment of the 1928 building was performed to gain an understanding of the current state of the library, identify what character defining features remain, and assess the overall integrity of the original building.

This project was executed in two phases. The first phase was performed by Dr. Eldra Walker, University of Massachusetts, School of Architecture, and her Spring 2019 studio class. Work largely consisted of gathering archival materials and examining the historic context of the building. Completion of the historic structure

report was overseen by Ann Marshall, University of Massachusetts, School of Architecture, during the Fall semester of 2021. Architectural historian Eric Gradoia was brought on to assist in writing the architectural description, examine architectural plans, and survey the physical condition of the building. Graduate student Carly Regalado, University of Massachusetts, School of Architecture, assisted with research and production of the final document.

Unlike past histories written on the library, such as Frank Prentice Rand's, *The Jones Library in Amherst, 1919-1969* (1969) and the more recent *Hearth and Soul, A History of the Jones Library at One Hundred* (2019) by Bruce Watson, that take a broad look at all aspects of the institution's history, this report focuses solely on the history and evolution of 1928 library building. While these publications provided valuable insight into the planning leading up to the construction of the building, much of what was learned about the structure came from two valuable sources, the building itself and the staff of Jones Library.

This historic structure report would not have been possible without valuable help from the staff of Jones Library. The authors wish to thank Sharon Sharry, Library Director for providing access to the building and sharing her time with us. The authors are also grateful to George Hicks, Facilities Supervisor, for sharing his time discussing the current state of the building and his knowledge of the architectural fragments that remain from past renovations. Lastly, we express our gratitude to Cynthia Harbeson, Head of Special Collections and her staff for opening their collections to us, answering our questions, and supplying us with numerous files and images, much of which forms the foundation of this report.



## *EXECUTIVE SUMMARY*

Designed by the Boston architectural firm of Putnam and Cox and constructed between 1927-28, Jones Library has always been more than just a repository of the printed word, it has housed an auditorium for public lectures, an art gallery for paintings, along with displays belonging to the Amherst Historical Society, it has seen countless individuals from all over the world, as well as generations of Amherst families and university students. It is a library in name and a community center in function. Appreciating this, it is no wonder why so many have such strong feelings about this building.

While the 1928 building is credited to the firm of Putnam and Cox, the design was largely the creation of partner Allen H. Cox, a highly educated and talented architect. Schooled in architecture at the Massachusetts Institute of Technology and the Ecole des Beaux Arts in Paris, Cox was born and raised in South Hadley. His design for the library reveals his roots, for while many describe the building as in the Colonial Revival style of architecture, this description fails to do the building justice. While the overall form of the library is representative of the Colonial Revival style in broad terms, many of the details found throughout the building are unique to Connecticut River Valley vernacular architecture and not found outside the area. What's most impressive about Cox's use of these details, is that at the time, the distinct character of the Connecticut River Valley vernacular had not largely been studied or written about. So while to the untrained eye it appears as simply an example of Colonial Revival architecture, it is in fact a celebration of Connecticut River Valley architecture and the tradition of the Valley. Jones Library is listed as a contributing building within the Amherst Central Business District, a National Register District established in 1991 and is also listed in the State Register of Historic Places.

As the Jones Library nears its centennial, it has seen a fair amount of change over the course of its lifetime. In spite of past work performed on the library, the building has a high degree of historic

integrity, as it maintains nearly all of its core architectural characteristics, especially as they relate to the exterior of the library. Thankfully, the majority of improvements made to the library have been additions rather than subtractions. So, while on a large scale, the construction of the 1993 addition expanded the library and its footprint, only minor alterations were made to the original building to achieve this. Similarly, the library's interior retains its core attributes that convey the architect's intent and how the library originally functioned. Mirroring the domestic appearance of the exterior, the interior of the Jones Library was designed and constructed in a scale and appearance reminiscent of a stately 18th century home. This was achieved through the arrangement of spaces, the scale of the rooms and their architectural treatment, nearly all of which still exist.

Considering its age, the 1928 building appears to remain in good condition, a testament to accomplished design, the use of quality materials, and excellent construction. The problems that were viewed largely relate to the age of the building and the fact that systems like the roofing, storm windows, and paint finishes have reached the end of their normal service life and need to be addressed. The greatest interior conditions observed relate to water infiltration brought on by roof problems. By and large, the physical condition of the building appears very good.

Perhaps a more far reaching issue relates to the numerous incremental improvements made to the interior of the library over time in order to add and update modern systems introduced since the building's construction. The installation of modern ceiling lighting, fire detection and suppression equipment, and other services is often expensive and difficult to integrate into existing buildings. They are most commonly installed as seen today, surface mounted on walls and ceilings and routed through rooms throughout floor levels. Decorative finishes, such as floor coverings and paint colors, periodically change as they wear out or as tastes dictate, so that over the decades, these incremental changes add up, slowly eroding the

original appearance and “feel” of the building, producing a much lesser design than originally conceived and resulting in what we see today.

It is understood that Jones Library is not a museum and can not remain static. While change is inevitable, it does not need to occur at the sacrifice of the historic integrity of the structure. Future growth can be achieved successfully; however, accomplishing this requires careful planning and skillful execution. Stewardship of any resource requires that goals to be achieved must be defined ahead of time in order to identify the results wished to be accomplished. As stewards of the Jones Library, the Board of Trustees’ need to establish an approach to managing the

building with long-term goals in mind, ideally the preservation of the 1928 building. Guidelines have been included at the end of this document in an effort to help establish an approach to work that protects the character defining features of the building, both inside and out, so that future repairs and improvements can be planned and implemented with the least impact to the integrity of the building.

The ultimate goal is to help ensure the long-term preservation of the 1928 library, a work of architecture unique to Amherst, a building that defines the town and a place that for generations has been the vital core of the community.

## *ARCHITECTURAL DESCRIPTION*

While Jones Library is commonly described as being designed in the Colonial Revival style, a close examination of the building reveals that there is much more to its composition than meets the eye. To be more precise, the architecture of the Jones Library is directly inspired by the early vernacular dwellings of the Connecticut River Valley, a region which, in the eighteenth century, had its own regional culture and produced an equally unique provincial style.[1] Completed in 1928, the Jones Library exhibits a studied understanding of the local historic architecture blended with design and construction methods characteristic of the early twentieth century. The building's form echoes the sprawling composition of early dwelling houses of the region. The library is composed of three parts -- the "formal" center portion flanked on the east and west sides by smaller wings with an ell running north off the east wing (Fig. 1725). Unusual, but functional, two "Sun Porches" (as described by the building's architect Allen Cox) project from the south facade. The construction of the library utilizes modern construction techniques of the early twentieth century and blends it with many materials typically associated with buildings of the previous century, such as local field stone, brick, slate, and clapboards. The walls of the library are built of a variety of local stone procured from farms in Pelham and North Amherst.[2] Gambrel roofs covered in gray-blue slate with multiple, tall stone chimneys are a prevailing feature throughout, punctuated by dormers serving the upper floors of the building, a further nod to its colonial roots. A decorative wood cornice inspired by Federal designs akin to those published by Asher Benjamin (the noted New England carpenter and father of American builders' guides) runs under the eave of the roofline. Copper gutters and leaders control runoff from the roofs throughout the building.

The exterior architectural details draw entirely from the colonial palette. A Connecticut River Valley frontis graces the main entry, setting a prevailing tone that carries throughout the building (Fig. 5556). The frontis is designed

after Connecticut River Valley door surrounds popular in the region between the 1740s and 1760s. This style of frontis was limited to the Valley and employed designs and details unique to the local vernacular.[3] While closely modeled after eighteenth century examples, it incorporates a number of twentieth century modifications, such as the integrated transom and sidelights, a single glazed door, and its overall scale and proportions. The frontis is very skillfully designed and a wonderful example of a Colonial Revival take on a uniquely Connecticut River Valley form.

The secondary entries were treated in a much more original manner, with glazed and paneled doors ornamented with traditional details. Each of these entries is less formal in its treatment than the main entrance, creating a rather domestic feeling to their design and space. The west entry into the children's reading room is located under the eaves of the roof, forming a covered porch with a bay window (Fig. 5643). The east entry, now converted to universal access, is similar to the east only in function, in that the entry is located under cover of the projecting roof and flanked by large windows. The posts here are embellished with rosettes, moldings, and tombstone panels; details based on Connecticut River Valley designs.

The library's fenestration entirely consists of divided light windows in a variety of configurations. The center portion of the building employs traditionally proportioned 12/12 wood, double hung sash windows in the main facade. Louvered shutters, now missing, originally flanked these openings (Fig. 0089017). In the Sun Porches, large, double-hung sash windows are located in each of the three elevations, allowing the rooms to receive large amounts of natural light. Elsewhere, where the design permitted, large fixed windows were placed to illuminate the interior.

The east elevation is the secondary facade of the building and is composed in a much more irregular arrangement than the south elevation. The composition is evocative of the rambling ells found on early dwelling houses of the area, spaces that originally housed kitchens, wood sheds, carriages, etc, in structures that organically

took sleepover time. The fall of the grade here exposes the basement story at the north end, increasing the scale of the building here. The ell originally housed the library's auditorium, with each portion of the ell accommodating a specific function -- entry, seating, and stage. As if to almost accentuate its lesser status, this elevation is constructed using a patch quilt of materials -- stone, brick, and clapboard -- compared to the front of the library. A set of stone steps with wood railings ascends alongside the building under cover of a standing seam copper roof, providing a secondary means of access to what was once the auditorium. Double hung, divided light sash windows prevail on the first and second floors of the building; however, the dormer windows employ decorative tracery reminiscent of design found in Federal architecture, except at a much larger scale, a detail used in other buildings by the architects, Putnam & Cox (Fig. 5500).

On the north elevation of the ell is the original end wall of the auditorium (Fig. 5506). Centered on the second floor of this elevation, set within a central pavilion finished in clapboards, is a Palladian window.

Attached to the north end of the ell, the 1993 addition extends to the west and returns south to meet the original west end of the library. This L-shaped addition creates a central court enclosed by a glazed, pyramidal roof structure. The design of the addition is unpretentious, mimicking styles and forms found in the original building, yet on a smaller scale and in different materials (Figs 5516). The gambrel roof form creates a continuity among the old and the new, however, standing seam copper roofing replaces slate and red brick set in a 1:5 common bond is the prevailing material for the side walls of the addition. The north elevation is relatively austere, with uniformly arranged fenestration and dormers. 12/12 double-hung sash windows are used on the first floor and matched with 8/12 windows at the second floor level. Gable roof dormers are illuminated with 6/6 sash windows. A magnificent elliptical fanlight salvaged from the Frank S. Whipple House, once located on North Pleasant

Street east of the library, and reused in the 1928 library has been incorporated into the attic story of the 1993 addition's west wing (Fig. 1990 add 1 17 17 & Whipple house ).

The west elevation of the addition consists of a story and a half gambrel roof structure attached to the backside of the original library's west wing with a two story, gable roof section tying the addition into the north end of the original library's west wing.

The interior of Jones library remains fairly intact, given its age and past renovations performed on the building. Aside from significant interior alterations made to the spaces that served and housed the auditorium, the majority of the original floor plan remains largely intact throughout the first, second, and third floors (Figs. Jones Library auditorium 1& 2, 1056-DV-EL-2, 3,4). Furthermore, much of the interior finishes, such as wall surfaces, flooring, ceilings and cornices, along with nearly all of the millwork (stairs, doors, mantels, wainscoting and paneling, built-in cabinetry, etc.) have been retained and are in very good condition considering their age. Most impressive is that the natural wood finishes of the millwork -- much of which is Philippine Mahogany -- have not been overpainted and remain in very good condition. Surfaces such as the floors, walls, and ceilings have been covered with later finishes -- carpeting in the case of the floors, and later paints on the walls and ceilings.

While the floor plans remain, the use of the spaces within them have changed considerably, radically altering the way the plan was originally intended to operate. As a consequence, the way visitors experience the building today is very different from how it would have been in the early decades of its existence. Entries have been reduced in number, rooms originally open to the public have been closed off for administrative purposes or storage, and the addition of the 1993 atrium has diminished the domestic feeling the interior was originally planned to have.

The ground floor currently consists of offices in the spaces east of the main stair, the children's



stacks and reading area west of the stair, and stacks throughout the area north of the main staircase. The second floor retains its original floor plan, consisting of three large rooms flanked by smaller rooms over the wings at the east and west ends of the building. The three principal rooms in the center block of the building currently include Technology Services in the north and west rooms, and the Amherst Room to the east. The room above the west wing is currently an extension of the children's stacks; this room ties into what was originally the Fine Arts Room and the end of the original part of the library. North of this is a passage housing stairs and an elevator, along with access to the Special Collections department located within the northernmost portion of the second floor, occupying portions of both the 1993 addition and 1928 building.

The third floor of the library remains practically unchanged since it was constructed. It is a space unique to its time. Situated in the most private part of the building, the floor is divided into two areas; the Trustees' Meeting Room occupies the western portion of the plan and a series of small, private writing rooms fill the eastern part. The Trustees' Meeting Room was originally intended as a studio for special exhibitions; however, in the 1960s the space became known as the Robert Frost Rooms, encompassing the meeting rooms and the adjacent writing room used as a secretary's office. On the opposite side of the stairs are five rooms, originally designed as private spaces for individuals to work in, providing writers close proximity to the library's collections. Each room receives natural light and ventilation from the dormer windows. These spaces are currently used for storage, with the exception of one used as an office. A toilet room remains at the east end of the floor.

The basement has been heavily renovated to provide space for both library patrons and mechanical equipment. The majority of the area houses stacks and meeting spaces constructed as part of the 1993 improvements. Mechanical systems are located along the east side of the plan in rooms originally intended for these services.

The center court under the glazed roof and surrounding parts of the 1993 addition houses stacks, administrative stations, offices, and support spaces (mechanical rooms, storage rooms, restrooms, etc.). It is purely functional in plan, maximizing its use of space by offering large, open rooms for stacks and clustering smaller rooms together where support spaces are necessary.

Although the size and use of rooms vary greatly throughout the original portion of the library, a universal palette of materials was used to finish them. In keeping with the domestic theme of the architecture the interior finishes are modeled after those typically found in formal examples of colonial dwellings, with key differences between the two lying in the materials used, the level of decorative treatment, and the methods in which it is employed (Fig. 8844 ). In general, the principal areas of the library received hardwood flooring, ceilings with molded plaster cornices, and walls with wood wainscot and flat plaster above. Depending on their use, some rooms have specialty millwork, such as bookshelves, mantels, and built-in cabinetry.

The quality of the interior millwork is worth noting. When the building was constructed, the finish woodwork cost \$42,642 representing approximately 18% of the overall cost of the building, a significant sum and the single greatest line item of work in the payment schedule.[4] Records submitted by the general contractor show that 20,000 [board] feet of Philippine Mahogany was used for the millwork in the building, 3,500 [board] feet of Akle, referred to as Philippine Walnut, was used for the main staircase, and 20,000 [board] feet of oak flooring was laid. [5] Enhancing the natural beauty of the wood is the design of the finish woodwork and its embellishment. From the execution of the main staircase -- modeled after those found in 18th century Georgian style homes of the area -- to the built-in cabinetry located in the offices and second floor meeting rooms, along with the various mantels throughout the building, the level of design and workmanship is noteworthy (Fig. 8677, 8757 ).



There is a certain restrained elegance to the treatment of the millwork. Much of the ornament used to embellish the woodwork is carved into the material, rather than being applied, similar to that found in Federal architecture. Examples of this abound throughout the library, such as punch and gouge work used on friezes and cornices along with paneled doors constructed using bead and butt work, a common construction detail seen at the turn of the 19th century (Fig. 8735).

Some of the more interesting, uniquely original ornament found in the library are seen in the carvings used in the pilasters in the entry vestibule and children's reading room (Figs. 8753 + 8754). Inspired by decorative practices found in 17th and 18th century Connecticut River Valley furniture and architecture where floral and foliage motifs were carved into surfaces to decorate them, the same practice has been used here in the areas of pilasters capitals. Where the flower carving is indicative of the traditional tulip and vine design seen historically, the stems of wheat is an original design symbolizing the town and peoples ties to the land and agricultural heritage.



*Fig. 1725. South elevation of the Jones Library. November 2017. Image courtesy of the Jones Library.*



*Fig. 5556. The frontis at the south entry is based on Connecticut River Valley door surrounds popular during the mid-eighteenth century. These door surrounds drew from classical examples illustrated in English architectural treatises and found in urban areas along the coast; however, they employed architectural details and proportions unique to the Valley. This twentieth century adaptation takes the design one step further, incorporating a single glazed door and sidelights into the design. Note the carvings in the capitals and pineapple feature in the center of the scroll pediment.*





*Fig. 5643. West wing. The door here originally provided access directly into the children's stacks and reading room. This entry is no longer used. The door here is very similar to the doors that were located at the east entry prior to being converted into a universally accessible entry.*



*Fig. 0089017. The Jones Library circa 1928. The majority of the window openings were flanked by painted wood shutters. These reinforced the domestic appearance of the building and helped breakup the visual appearance of the facade.*





*Fig. 5500. The dormers on the east side of the library are treated with decorative tracery that helps to break up the glazing in the opening. This window design shows up in the Kirstein Business Branch of the Boston Public Library designed by Putnam and Cox in 1930. Note the missing slates and condition of the roof in general.i*



*Fig. 5506. North elevation of the east wing. The five bay composition with center pavilion and Palladian window is a wonderful surprise on this lesser facade of the building. On the interior, the Palladian window formed a backdrop to the auditorium's stage located at this end of the building.*



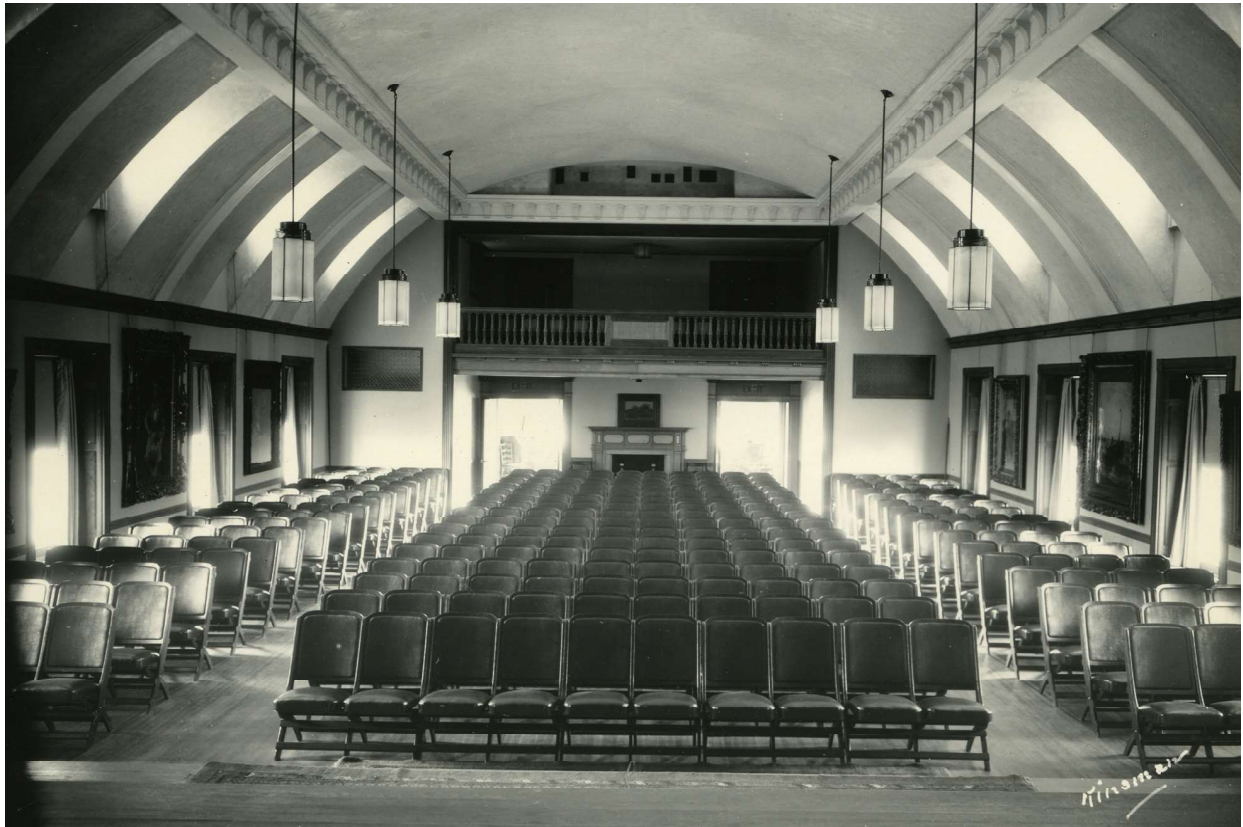


*Fig. 1990 add 1 17 17. The fanlight here was previously located in the north gable of the west wing and moved to this location during the 1993 campaign. The fanlight is originally from the Whipple house that served for a short period of*



*Fig. Whipple house. The Whipple house, January 1927. The Jones Library was housed in the Whipple house between 1926 and 1929, when it moved into the newly completed Putnam and Cox building. Note the fanlight window now in the north elevation of the library.*





*Fig. Jones Library auditorium. Interior of the auditorium looking south showing seating. The projection booth can be seen near the ceiling at the rear of the space. Below this is a gallery for seating. At floor level, a set of doors open to the foyer of the library's east entry. Note the mantel and fireplace between the door openings. Photograph circa 1928.*



*Fig. Jones Library auditorium002. Interior of the auditorium looking north towards the stage. Note the Palladian window hidden behind curtains at the back of the stage. Photograph circa 1928.*

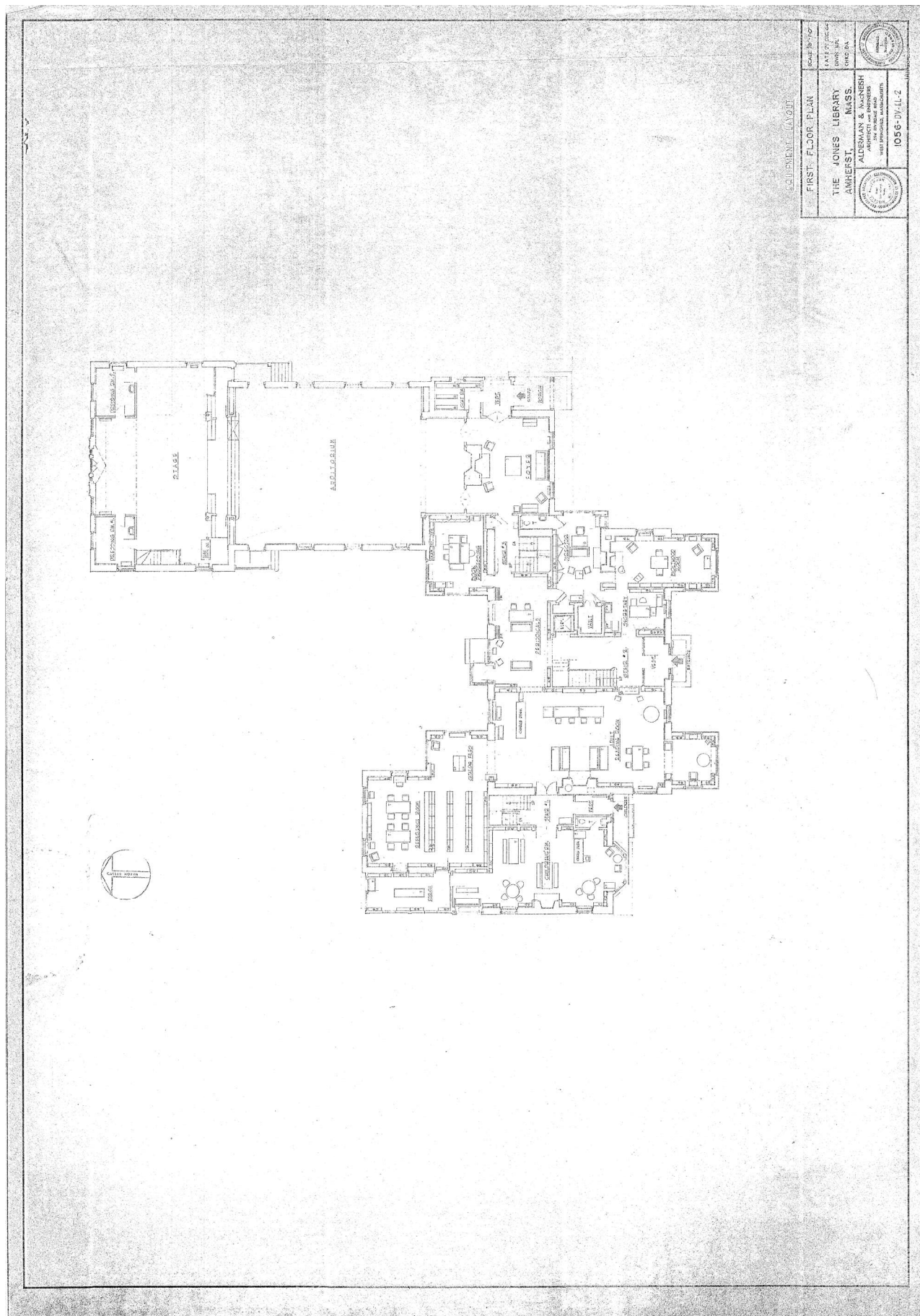
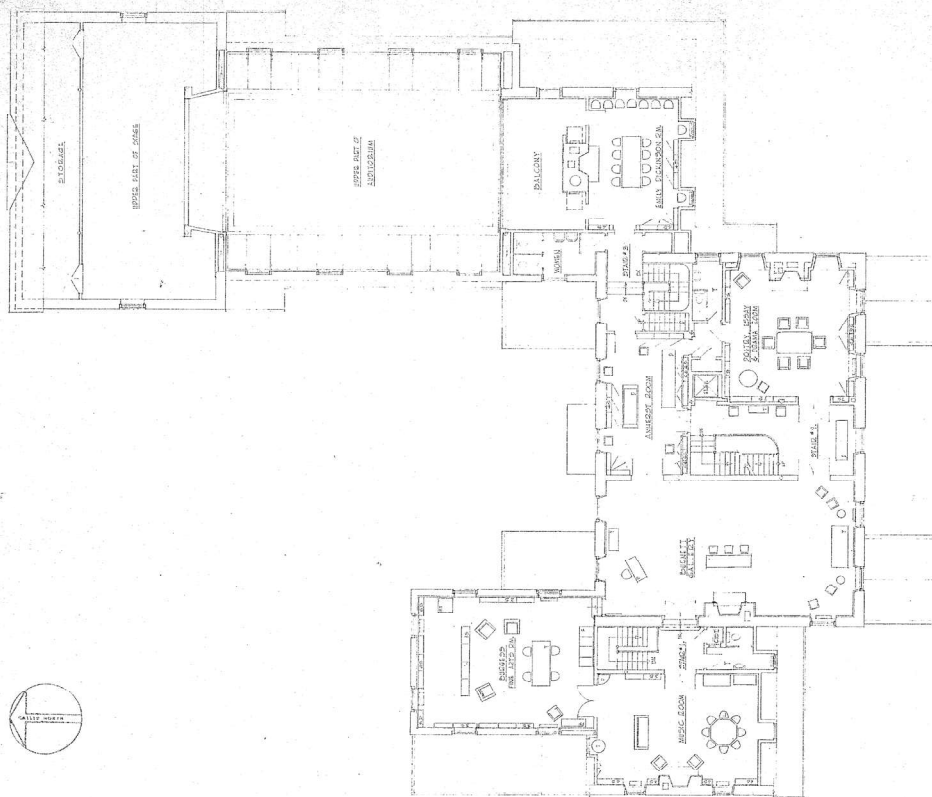


Fig. 1056-DV-EL-2. This drawing done in 1964 illustrates the 1928 plan of the first floor. Note the auditorium and stage in the east wing.



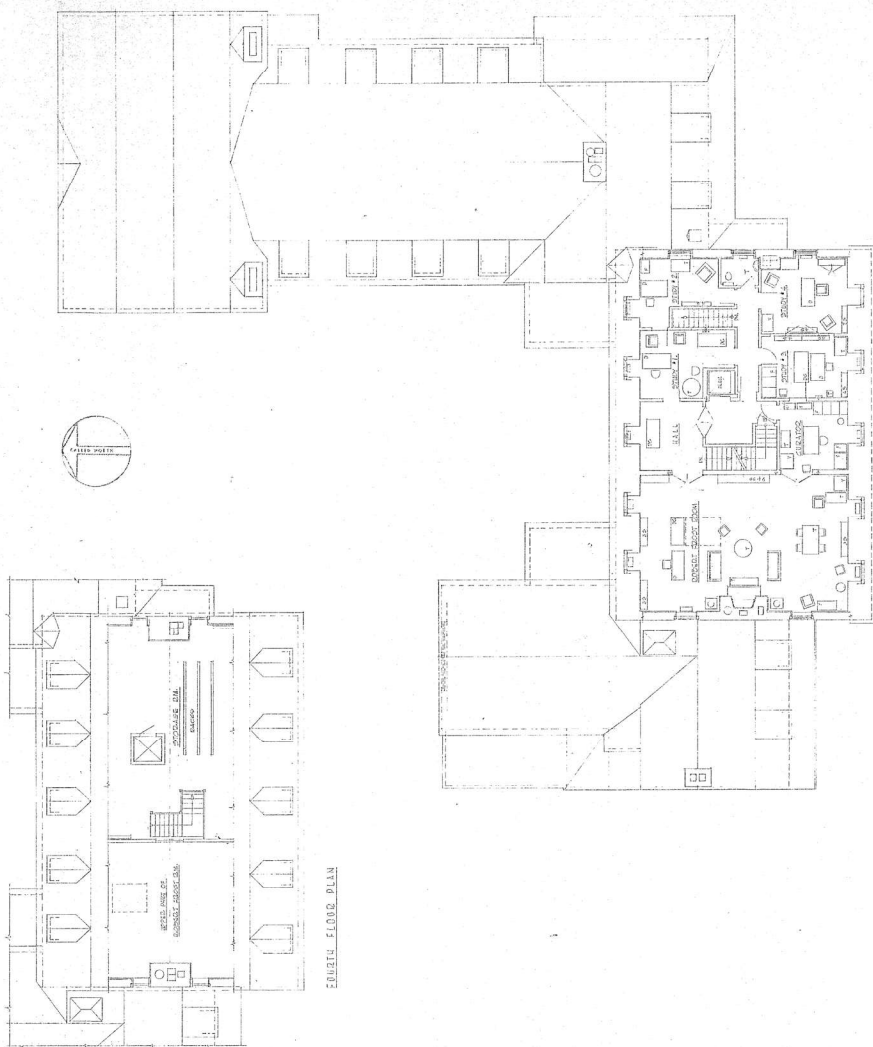


EQUIPMENT LAYOUT

SECOND FLOOR PLAN	SCALE 1/8" = 1'-0"
THE JONES LIBRARY AMHERST	DATE PLACED OWN BY CHD BY
ADLERMAN & ADLERMAN ARCHITECTS 1056-DV-EL-3	1056-DV-EL-3

Fig. 1056-DV-EL-3 This drawing done in 1964 illustrates the 1928 plan of the second floor.





THIRD FLOOR PLAN

EQUIPMENT LAYOUT

THIRD & FOURTH FLOOR PLAN	SCALE 3/8"=1'-0"
THE JONES LIBRARY AMHERST, MASS.	DATE 2/2/54 DRAWN BY CHRO P.J.
ALPERMAN & WACHS ARCHITECTS AND PLANNERS 1056-DV-EL-4	1056-DV-EL-4

Fig. 1056-DV-EL-4 This drawing done in 1964 illustrates the 1928 plan of the third floor.



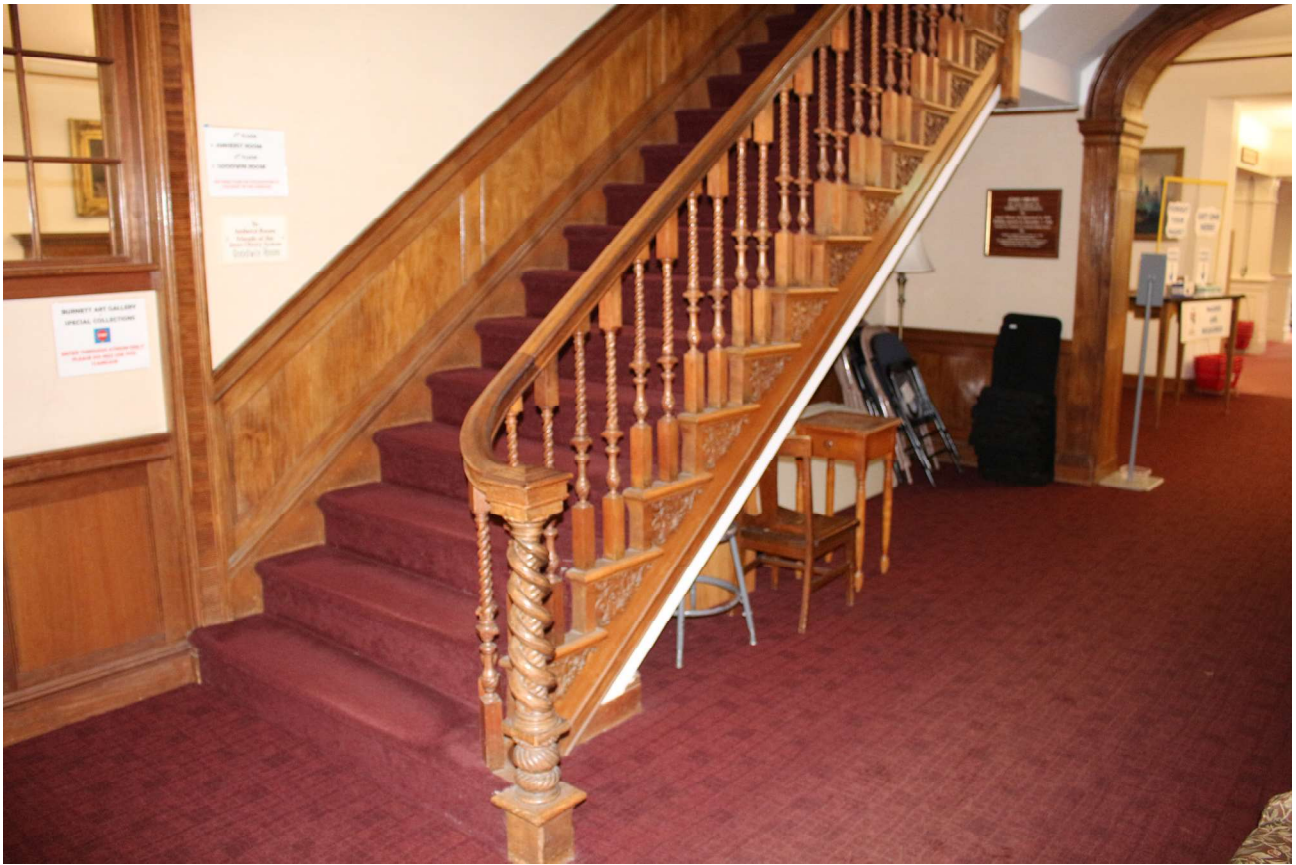


*Fig. 8844. First floor office. Practically all of the finish woodwork is done in Philippine Mahogany. The architectural details such as the fireplace mantel and overmantel are inspired by late eighteenth/early nineteenth century designs; however, the three panel door and the glazed door are unique to the early twentieth century. This mixing of old and new designs is a common feature of Colonial Revival architecture.*



*Fig. 8735. Second floor, main stair hall. Detail of the architrave showing the level of detail employed in its design. Note the carved keystone, punch and gouge work used on the flats and the transom light. The paneled jambs of the arch is an added delight.*





*Fig. 8677. The main staircase is built using Akle or Philippine Walnut. The staircase is modeled after fashionable stairs seen in the mid eighteenth century. Note the carved, spiral newel post and spiral balusters.*



*Fig. 8757. Many of the mantels are based on Federal style designs popular in New England between 1790 and the 1820s. Note the details in the reeded pilasters and center panel. As with the other millwork, the mantel is Philippine Mahogany. Mechanical systems now close the opening to the fireplace.*





*Fig. 8753. Wheat motif carved into the pilaster capitals of the bookcases in the Children's stacks.*



*Fig. 8754. Floral motif found on the pilaster capitals of the chimney breast in the Children's stacks. Note the extent of molded surfaces throughout.*

*ANALYSIS OF ARCHITECTURAL PLANS IN  
RELATION TO THE ORIGINAL INTERIOR  
LAYOUT AND EXTERIOR DESIGN*

*The Architects*

The Boston architectural firm Putnam and Cox was formed in or around 1901 by William Edward Putnam, Jr. and Allen Howard Cox.[6] In about 1939, Allen's son, Gardner Cox and Nathaniel Saltonstall joined the partnership, forming Putnam and Cox and Saltonstall, which lasted until 1944. [7] Over the four decades of their existence, the firm would be responsible for numerous buildings throughout Massachusetts and the surrounding states. The firm and their projects have largely been understudied and the full body of their work is unknown; however, within Massachusetts there are 50 buildings and structures known to belong to them.[8]

The two partners of the firm were both born and educated in Massachusetts. William E. Putnam, Jr. was born on January 12, 1873, in Newton Center, Massachusetts. He attended the Chauncy Hall School in Boston between 1884-1892, graduated Harvard University in 1896, and The Massachusetts Institute of Technology (MIT) in 1898.[9] Putnam married Helen Preston Haughwout in Fall River Massachusetts on June 10, 1908. He and his wife would go on to live in Milton, Massachusetts for the majority of their life.[10] Following Allen Cox's death, Putnam joined with Roger Griswold, Cecil Wylde, and Theodore Ames establishing the firm Putnam, Griswold, Wylde, and Ames, where he practiced until his death. William Putnam died in Boston on August 4, 1947.[11]

Allen Howard Cox was born in South Hadley, Massachusetts in 1873 (Fig. 9080). He attended school in Holyoke and the Williston Seminary (later the Williston Academy) in Northampton.[12] Cox studied architecture at MIT as well at the Ecole des Beaux Arts in Paris.[13] He would go on to be an Assistant Professor at MIT until 1913. [14] Cox married his first wife, Catherine Gilbert Abbott, a portrait painted, in 1904.[15] Following

her death in 1936, Cox married his second wife, Blanche Brotherton, a faculty member of Mount Holyoke College.[16] Cox resided in Cambridge for much of his adult life. He passed away at his country house in Granby, Massachusetts on July 5, 1944. [17]

The firm Putnam and Cox were responsible for numerous private, public, and institutional buildings throughout Massachusetts. Their best known works are often cited as the Jones Library and the Lord Jeffrey Inn, Amherst, Massachusetts. They have been credited with the design and construction of nine fraternity houses at Amherst College and the Skinner Citation and the Clapp Science Buildings at Mount Holyoke College. Putnam and Cox constructed numerous buildings in Boston and the vicinity, including the American Unitarian Association Building (1926-27) at 25 Beacon Street, the Boston Toy Theater (later known as the Copley Theater), Copley Square in 1914, and additions to the Bellevue Hotel, Beacon Hill.

Putnam and Cox worked in a broad range of styles popular during the early decades of the twentieth century. Many of their institutional works are designed in what was called the "New Colonial" style, commonly referred to today as Colonial Revival architecture.[18] Inspired by the design of American building forms from the 17th, 18th, and early 19th centuries and their palette of materials and architectural elements, Colonial Revival architecture ranges from works employing a free use of design and ornament to very faithful works that draw exclusively from specific early styles of architecture. In this latter category, Putnam and Cox would be responsible for the reconstruction of Montpelier (1929), General Henry Knox's 1795 home in Thomaston, Maine (demolished 1871) and the Kirstein Business Branch of the Boston Public Library (1930), 20 City Hall Ave.), a reconstruction of the center pavilion of Charles Bulfinch's Tontine Crescent (demolished 1858).

While correspondence and original building documents clearly indicate that Allen Cox was principally responsible for the design of Jones Library, along with oversight of its construction,

one only needs to examine the building carefully to understand that whoever designed it must have been from the region, specifically the Connecticut River Valley. While the overall form and massing of the library is characteristic of the Colonial Revival style in broad terms, many of the details found throughout the building are distinct to Connecticut River Valley vernacular architecture and not found elsewhere. What's most impressive about Cox's use of these details in the Jones Library, is that at the time, the unique character of the Connecticut River Valley vernacular had not largely been studied or written about. Its use here is clearly the influence of Cox's native architecture shaping the fashionable "New Colonial" style popular at the time. The most noticeable feature being the scroll top, Connecticut River Valley frontis, along with the composition and ornament found at the east and west entries and numerous interior elements.

### *The 1928 Library*

As the Jones Library nears its centennial, it has seen a fair amount of change over the course of its lifetime. In spite of past work done to the Jones Library, the building has a high degree of historic integrity, as it maintains nearly all of its core architectural characteristics, especially as it relates to the exterior of the library. Thankfully, the majority of improvements made to the library have been additions rather than subtractions. So, while on a large scale, the construction of the 1993 addition expanded the library and its footprint, only minor alterations were made to the original building to achieve this. In comparison, the renovations to the auditorium made in 1968 and subsequently in 1993, were less sensitive and completely stripped the space of its early architectural fabric. Thankfully, these alterations here were limited to the interior of the library, so they did not affect the exterior form or massing of the building, allowing its general appearance to remain undisturbed.

When viewed from the southeast (from the corner of South Pleasant and Amity Streets), the

library appears nearly as it did when it was first constructed. From this angle, the building's form and massing are readily evident, displaying its boxy body, gambrel roofs, single story wings, along with the sprawling ell trailing off to the rear of the lot. To the unfamiliar, it appears as if it is a large residence, as intended by the architect. This is reinforced by the use of traditional domestic details for many of the building's exterior architectural elements. These elements include the:

- Frontis and door at the south entry
- Slate roof, dormers, and chimneys
- Classical cornice
- Copper gutter and leaders
- Fenestration and multi-light, wood sash windows throughout the building
- Sun Porches
- East and west entries and surrounding treatments
- Ancillary entries along the east elevation

These elements and materials define the Colonial Revival style of the library.

Similarly, the library's interior retains its core attributes that convey the architect's intent and how the library originally functioned. Mirroring the domestic appearance of the exterior, the interior of the Jones Library was designed and constructed in a scale and appearance reminiscent of a stately 18th century home. This was achieved through the arrangement of spaces, the scale of the rooms and their architectural treatment, nearly all of which still exist (Fig. barnes\_bar0090016).

The interior was originally organized into a series of discrete areas, each intended for specific uses or activities. A close inspection of the



library's original plan shows a clear hierarchy of spaces both by floor and level, with the most public rooms located on the ground floor, and increasingly private spaces as one ascends up through the building.[19] The primary functions of each floor consisted of:

#### Basement:

- Staff Quarters (Kitchenette, Locker Room, Restrooms)
- Mechanical Rooms (Electrical, Boiler and Coal Room)
- Janitor Rooms
- Storage Room for the Auditorium
- Display of Amherst Historical Society's Stagecoach
- Garage for the Library's Book Wagon

#### First Floor:

- Children's Area (at west end of floor) consisting of Children's Reading Room, Stacks, and Librarian's Office
- Main Reading Room, Stacks, Newspapers and Periodicals
- Art Room and Special Collections
- Offices and Meeting Rooms
- Auditorium with approximately 260 seats and supporting spaces

#### Second Floor

- Exhibition Room
- Amherst Collection Room (also used for committee meetings and small study groups)
- Jones Memorial Room (also for Trustees' Meetings and fine editions/collections of books)
- Special Book Room

#### Third Floor:

- The Studio (also for special art exhibitions, evening study classes and special groups)
- Five Writing Rooms for Private Use

While these were the original intended functions of each floor as designed by the architect, as with all buildings, once they begin to be occupied, the use and function of spaces take on a life of their own. So it is no surprise that years after opening, each room took on its own function in response to how the building operated.

With the building campaigns of 1968 and 1993, changes began to be made to the original building plan. It appears from the construction documents for each campaign, that original doorways between rooms were closed off in some locations and new walls built in other rooms to partition them. This is most readily apparent in the main stair hall, where doorways into the west room have been closed, and in the east foyer, where doors that once led into the Auditorium have been infilled. So spaces that were once permeable, with openings and direct access to other rooms, now act and feel like corridors that are only experienced while on the way to a destination.



The second and third floors of the library have changed very little since they were built, with the original floor plan remaining remarkably intact. Each of the upper floors is unique, with the large rooms of the second floor geared towards accommodating the assembly of groups of people, and the third floor offering more intimate spaces. Slight changes to the second floor rooms include the addition of an office partition in the western

portion of Technology Services, changes to wall and floor treatments and the addition of modern systems mounted to the ceilings and in these spaces. The third floor does not appear to have been altered at all (except for surface treatments). Today its plan of small, separate rooms appears unconventional; however, it is a product of its time, when access to information was analog and the ability for one to retrieve large amounts of documents necessitated being in close physical proximity to it, a foreign concept today.



*Fig. 9080\_crop. Allen H. Cox (center) at the laying of the cornerstone for the Jones Library. October 18, 1927*



*Fig. barnes\_bar0090016. View of the Main Reading room, circa 1929. Note the furnishings, floor coverings, art work and lighting placed through the space.*



## *CHRONOLOGY AND DESCRIPTION OF KNOWN ALTERATIONS AND REASONING BEHIND CHANGES*

Since its completion in 1928, the Jones Library has seen two large-scale campaigns of improvements made to the building, the first in 1967-8 undertaken by Alderman and MacNeish, Architects and Engineers, West Springfield, Massachusetts, and the second completed in 1993 by Mark Mitchell Associates, Hanover, New Hampshire. Both projects were undertaken in response to the need for additional space, not simply for stacks, but for library staff, modern accommodations, and updated building systems. Documentation shows that neither project was rushed into. Each project began with years of planning ahead of time, exploring various options and configurations, and still the products of each campaign provided approximately a 30 year service life. The greatest impact to the 1928 building in both campaigns was largely isolated to the interior of the Auditorium wing (described below); however, some removals were made to the north side of the building during the 1993 work to open the original building to the newly created atrium area.

For comparative purposes, the original library cost \$235,879.97 to build in 1928 and took 16 months to construct.[20]

### *1968 Alderman and MacNeish Campaign*

The September 1965 report titled "*A Building Study of The Jones Library, Amherst, Massachusetts*" produced by Francis P. Keough, Library Building Consultant and Director of the Springfield City Library, begins by stating:

"At its meeting of June 24, 1964, the Board of Trustees of the Jones Library authorized the Library's Director, William F. Merrill, to engage the services of Alderman & MacNeish, Architects and Engineers, to undertake a study of that Library. The purpose of the study was to produce a plan which would make more efficient the

operation of the entire library." He then went on to outline the principal problems of the building. In short, he states that the adult collection of books are spread out over three floors and need double the amount of shelving to accommodate them adequately. Furthermore, many of the departments (Childrens, Special Collections, Library Work Room) have outgrown their spaces and need approximately double the amount of room. Conversely, the Auditorium was considered too large for the library's needs and a waste of space."[21]

To solve these issues, the idea was to, "better organize the library's function, to provide adequately for the growing collections, and to make space for the ever increasing number of library users..."[22] Alderman and MacNeish developed a handful of schematic designs to resolve these problems, of which, "Scheme E" was chosen as the best solution (Fig. 1056-DV-E2). This design reorganized and added to the existing shelving in the library, increased the amount of adult seating from 37 to approximately 112 seats, and converted the auditorium "*from what is now a white elephant into prime library space,*" by installing a second floor into it, which would accommodate 45,000 volumes.[23] The design planned on converting the existing Adult Reading Room and Reference Room into a new Children's Room and relocated the Boltwood Room from the first floor to the Second Floor. The basement would be used for arts groups and staff workspace. It is interesting to note that designs show the west doorway at the foot of the main staircase being closed off as part of this work.[24]

The project went from a schematic design to construction in 1967, when a building permit was issued in April for alterations totaling \$162,720 (the final project is believed to have cost in the area of \$183,500).[25] Work started at the end of the year and was completed in 1968. It appears that all of the recommendations were implemented, providing the library with the space and organization it needed for the time being.

### *1993 Mark Mitchell Associates Addition*

Plans for the next campaign to expand the library began in the late 1980s. Again, this work was spurred by the library's need for more space and the ability to accommodate new and modern forms of media and technology.

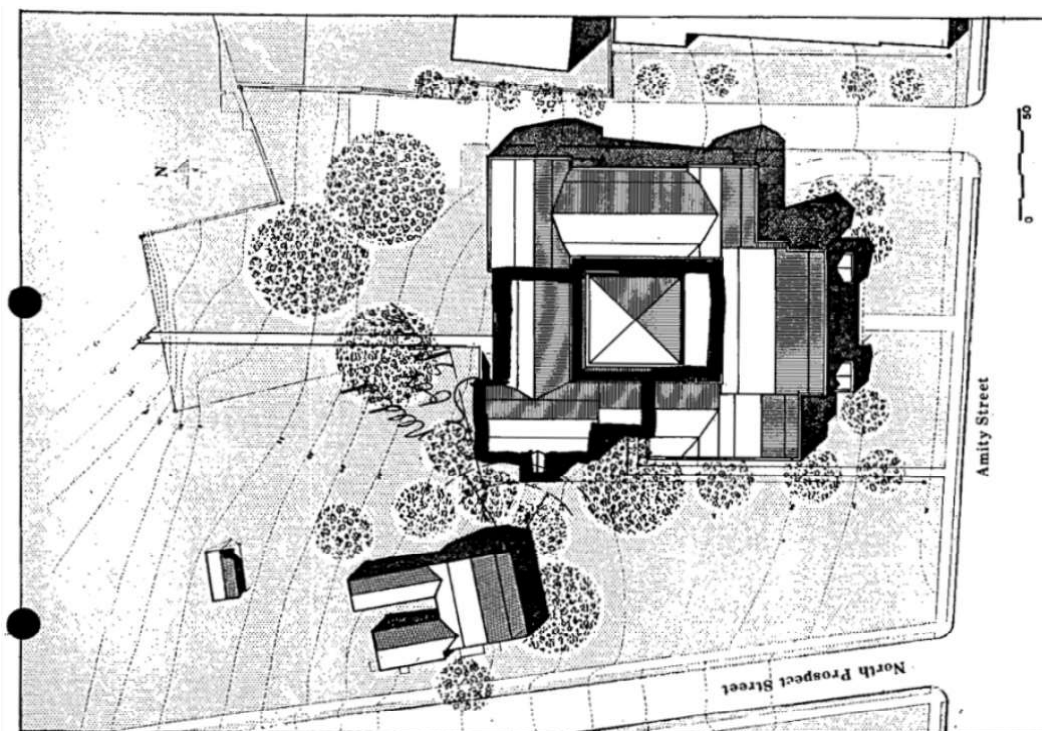
The library commissioned Mark Mitchell Associates, Hanover, NH, to draft plans for an addition to the building in December 1988.[26] The Mitchell plans proposed an 18,000 square foot addition (ultimately scaled down to 12,000) that would be an extension of the existing library, coming off the west side of the building and extending north. A second wing would extend off this new wing to the east, where it would meet the west end of the north ell (Fig. 1990 footprint). Enclosing the court formed by these new wings was a glass atrium.

Interior additions and alterations included:

- Reopening the former auditorium space as a single floor of stacks open to the ceiling;
- A new reference section
- A new, expanded basement area housing stacks;
- A new Special Collections department housed in the north addition;
- Reorganization of administrative spaces and meeting rooms;
- New heating and cooling systems, lighting, elevator, and universal access.

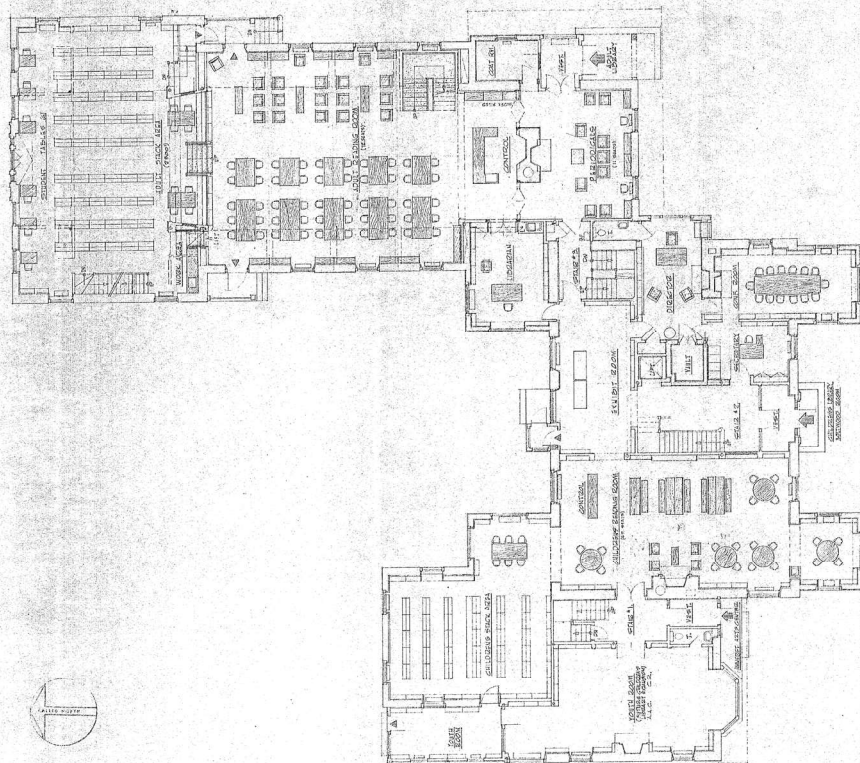
Some alterations and removals were made to the 1928 building at this time to accommodate the new additions and atrium. These appear to have been done to facilitate access between the spaces and to do away with features that became redundant as a result of the new construction, such as the north portico and door and window locations converted into openings to integrate the new spaces. This work also included adding some new walls and closing existing openings to create new spaces and control movement through the building. Most significant of these include closing the remaining original doorway in the west wall of the main stair hall and partitioning the east Sun Porch to create an office.[27]

A building permit was pulled in July 1990 for “an addition and interior alterations” totaling \$3,329,097.[28] The project was finished three years later, and on October 16, 1993 the library was rededicated and reopened to the public.[29]



*Fig. 1990 footprint. The Mitchell Associates addition completed in 1993 added to the north and west of the building and enclosed the court with a glass atrium, resulting in what is seen today.*





TOTALS:  
 CHILDREN'S ROOM 1,000 S.F.  
 AUDITORIUM 1,000 S.F.  
 READING ROOM 1,000 S.F.  
 SERVICE AREA 1,000 S.F.  
 TOTAL 4,000 S.F.

SCHEDULE CHANGES		NEW	TOTAL
CHILDREN'S ROOM	1,000	1,000	1,000
AUDITORIUM	1,000	1,000	1,000
READING ROOM	1,000	1,000	1,000
SERVICE AREA	1,000	1,000	1,000
TOTAL	4,000	4,000	4,000

SCHEME E - REVISED - 2/10/56

FIRST FLOOR PLAN	SCALE 1/8" = 1'-0"
DATE 10/1/55	DATE 10/1/55
THE JONES LIBRARY AMHERST, MASS.	THE JONES LIBRARY AMHERST, MASS.
ALDERMAN & MACNEISH ARCHITECTS 1056-DV-E2	ALDERMAN & MACNEISH ARCHITECTS 1056-DV-E2

Fig. 1056-dv-e2. Alderman and MacNeish drawing of Scheme E for alterations to the library. The greatest change is to the auditorium area which had a second floor inserted and stacks added throughout.

## SURVEY OF THE EXISTING CONDITIONS

### *Roof*

The majority of the slate roof appears to be original and is at the end of its service life (Fig. 5600). The roof exhibits numerous problems typical of slate roofs of this age and design. It appears to have been well maintained over the decades; however, as with all forms of roofing, it is at a point where the roofing system needs to be removed and replaced in-kind with a new slate roof matching the original design.

Monson slate (named after the source of the quarry, Monson Maine) was originally specified, however, archival documents show that the architects approved a request by the contractor to switch the material to Buckingham Virginia Oxford Gray slate without any difference in cost. [30] Presumably the existing slate is Buckingham Gray. Although termed gray, Buckinham slate appears gray-blue and is presumably the slate that remains on the roof. Unlike Monson slate, Buckingham slate is still quarried and available as a roofing material.

Typical problems observed across all of the slated areas include:

- Broken slates missing their exposure/margin ;
- Cracked slates partially remaining;
- Ill fitting replacement slates;
- Old repairs that have since failed;

Historic images show that mitered hips were used on the east porch roof and that open valleys, specified to be lined in copper, were also used. It is interesting to note that the roof was laid with graduated coursing, so that as the slates neared the curb of the gambrel, their size and exposure to the weather slightly diminish (Fig. 5463). Roof flashings appear to be a mix of bright copper and either lead coated copper or sheet lead depending on the application.

A detail that can not be seen, but relates to the roofing, concerns the deck the slates are applied to.

The architects originally specified that the slates were to be nailed into wood cleats embedded in the cement roof deck. This detail was changed during the course of construction. Instead of embedding wood nailers into the concrete deck, a product called “Nalecode”, a nailable concrete mix, was used on the upper slabs of the roof decks to create a nailing surface for the slates.[31] Recent repair of the east entry roof confirmed the use of this material under the slates.

Like the slate roof, the standing seam copper roof over the double doors on the east side of the ell is at the end of its service life and should be replaced in-kind (Fig. 5611). While the surface of the copper roof was not observable, a section of it along the eave edge has pulled up and the head flashing where it meets the masonry side wall has been replaced in the recent past

### *Chimneys*

The library still retains the six chimneys it was constructed with, though a number of them are no longer in use. Three of the chimneys originally served the active fireplaces in the library, one was used by the boiler and two appear to have been designed to provide ventilation to the auditorium. [32] Close up inspection of the chimneys was not possible for this report; however, discussions with facilities staff mentioned that many of the chimneys are not capped and remain open to the elements. All of the chimneys appear to be in good condition; however, a close up inspection of them is necessary to determine their individual conditions.

All of the chimneys were repointed in 2010/11. The mortar mix used to repoint the chimneys appears to be a modern, premixed pointing mortar and does not match the color and texture of the original pointing (Fig. 5488\_crop). Aside from its appearance, it's not likely causing any issues and is only an aesthetic concern.

The two arched cast concrete chimney caps on the north chimneys are original features. They have been replaced in kind with matching caps that



match the original design. An original cap has been saved by the library and is currently located along the drive on the east side of the site (Fig. 5612).

### ***Gutters and Leaders***

The building was originally designed with half-round copper gutters and leaders on both the main gambrel and smaller surrounding roofs. [33] The existing gutters and leaders are in kind replacements, matching the originals in material and design. The gutters and leaders remain in good condition; however, they suffer the typical problems all gutters face from New England winters, largely bent areas where snow and ice slides have made their best attempts to tear the gutters from the building.

### ***Cornice***

The center block of the library has a deep, decorative wood cornice modeled after those found on fashionable, late-eighteenth century dwellings (Fig. 5552). These types of cornices were originally inspired by designs published in architecture books by Asher Benjamin. Benjamin, who is attributed with publishing the first American architectural treatise, lived in Greenfield, Massachusetts and published his first book, *The Country Builder's Assistant* (1797) there as well. While such a cornice may simply be present owing to the building's colonial precedent, one can only wonder if it was a conscious nod to Benjamin by architect Allen Cox, who most certainly would have been aware of Benjamin's work.

The raking cornices are not detailed and instead are made up of flat wood stock with a bead and painted.

The cornices appear to be in good condition and only suffer from failing and peeling paint. They should be prepped and painted to prevent any decay of the woodwork.

### ***Masonry***

The bulk of the building's sidewalls are finished in natural rubble stone set in somewhat level courses. With the exception of a few isolated cracks (mentioned below) the stone walls and mortar are in excellent condition considering their age.

The majority of stone used in the walls was obtained from the area. Notes in the Progress Report kept by Stafford Fox Thomas, the Trustees Clerk of the Works, record that rubble stone was bought from farms in Pelham and North Amherst and granite for cut corner stones was obtained from a Pelham Cider Mill.[34] A small number of stones were donated to the library by various individuals and came from elsewhere. Notes in the Library's Special Collections department identify the various donors and the approximate locations where these stones were used.[35]

The stones are set in a bedding mortar and finished with a pointing mortar. A close up inspection of the original pointing mortar is visible in the current Special Collections department where a portion of the north ell's west wall is present. Unlike modern, bagged pointing mortars (as seen on the chimneys), the original pointing mortar was site mixed using a combination of cement and different sands that produced a pointing mortar with a slightly buff appearance and pronounced aggregate displaying a variety of colors (Fig. 8837). A close inspection of the mortar here reveals a slight variation in color, the product of minor variations in proportions as a result of hand mixing the materials. Any large-scale repointing of the original building should use examples of the original mortar as a reference to match the color, texture, and profile new pointing mixes against.

A couple of tight, yet long vertical cracks are visible on the east wall of the northernmost portion of the ell where the auditorium was originally located (Fig. 5633, 5632). The exact cause of these are not known; however, given the amount of changes and alterations made to this location, they may relate to structural alterations performed here. Tie rods on the north end of the building here suggest reinforcement has been made to

the walls some time in the past. These cracks should be examined by a professional engineer to determine their cause and status.

While not readily noticeable, given its age and exposure to the elements, the masonry is likely soiled from atmospheric pollutants to a certain degree. Cleaning the sidewalls with a mild masonry detergent formulated for the stone and mortar present may reveal a dramatic difference in the appearance of the building. Undertaking a small test area on an inconspicuous portion of the building can be done to weigh the results of cleaning.

A portion of the east elevation is constructed in brick set in 1:5 common bond, suggesting it is true brick construction rather than simply a veneer. The brickwork appears to be in good condition, with no noticeable issues or failures. It is interesting to note that the brick here was originally painted, likely the same color as the adjacent clapboards, creating a more unified appearance to the facade rather than the patch quilt of materials presently seen (Fig. 0089017\_crop).

### ***Sun Porches***

The two Sun Porches projecting off the front of the library are interesting features (Fig. Jones Library SW crop). Unlike the rest of the building, these elements lack any historic precedent and are entirely original features designed by Allen Cox. He justified them by stating that they would be “two of the most charming nooks in the interior.”[36] As the Sun Porches project out from the body of the building, their three sides with large, glazed window openings would have allowed the space within to be flooded with natural light and without air conditioning at the time of construction, plenty of ventilation during warm summer months.

While these features appear to be frame construction, they are only veneered with wood trim. Like the rest of the building, their underlying structure is brick and steel (Fig. jones\_library\_19271203\_crop). Overall the Sun Porches

are in good shape. The greatest issue plaguing them is failing paint (Fig. 5471). Both need a proper paint job, including scraping, prep, prime and top coats of a high quality paint finish. Paint analysis should be done to determine the original color prior to repainting the building. Like the rest of the building, the slate roofs are also at the end of their service life and should be replaced.

### ***Windows and Shutters***

The library’s fenestration consists of divided light windows in a variety of configurations. The south elevation of the main building employs traditionally proportioned 12/12 wood, double hung sash windows (Fig. 5610). Louvered wood shutters, now missing, originally flanked these openings. In the Sun Porches, large, double-hung sash (6/9 and 5/15) are located in the three elevations, providing the spaces with as much natural light as possible. Elsewhere, where the design permitted, large fixed windows were placed to illuminate spaces.

Nearly all of the window openings were originally flanked by louvered wood shutters (Fig. bar0089017crop2). Much, if not all of the shutter hardware remains mounted to the building. The shutters survived up until fairly recently; it is thought that they were removed as part of the 1993 renovations. The library has one pair of shutters in storage. A reference to the shutters in the construction Progress Report makes mention that Allen Cox, “favored a lead color” for them. [37] Given the prominence of the shutters and the impact they had on the appearance of the building, they should be reinstated to enhance the exterior of the building. Paint analysis of the existing shutters would provide a basis for their original color.

All of the openings have been fitted with exterior, aluminum storm windows. These have protected the exterior surfaces of the wood windows from the elements in addition to tightening the building’s envelope. A number of the storm windows on the dormers have had UV filter film



applied to the glazing. This film has reached the end of its service life and is failing on nearly all of the windows it has been applied to (Fig. 5661). The storm windows are nearing the end of their service life and should be replaced with a high quality, low profile storm window system fitted to the configuration of the different sash arrangements.

The paint finish on the interior of the window sash is failing on many of the windows. This is mostly occurring on the horizontals of the stiles, a typical problem on wood sash of this age. This type of paint failure is caused when condensation forms on the window panes and runs off, saturating the sash. This, in combination with UV degradation of the paint, ultimately results in the conditions found here. (Fig. 8703 +8792).

### ***Entries***

The three primary entries to the library are all located on the south elevation. There is a clear hierarchy to the original entries with the center entrance having a very formal appearance and the two ancillary entrances designed akin to their use.

The principal entry to the library located in the center bay of the main block is inspired by the treatment of mid-eighteenth century houses of the wealthy elite. The frontis is designed after Connecticut River Valley door surrounds popular in the region between the 1740s and 1760s. This style of frontis was limited to the Valley and employed designs and details unique to the local vernacular. While closely modeled after eighteenth century examples, it incorporates a number of twentieth century modifications, such as the integrated transom and sidelights, a single glazed door, and its overall scale and proportions (Fig. 5555). The frontis is very skillfully designed and a wonderful example of a Colonial Revival take on a uniquely Connecticut River Valley form.

Overall the entry appears to be in good condition and remains largely intact and complete. Like many of the painted surfaces, its finish is failing

and exposing bare wood in places. It needs a proper paint job, including scraping, prep, prime and top coats of a high quality paint finish. It appears to retain all of its original hardware as well as the light fixture installed at the time the library was constructed. One detail that has been altered is the pineapple crowning the pedestal in the scroll. This feature originally had leaves surrounding the body of the fruit which no longer remain (Fig. 7867). It is unclear what these were originally constructed of; however, there is a note in correspondence dated May 15, 1931, from the Librarian to Allen Cox stating, *“Another thing which has come up recently is that of painting the pineapple over the front doorway. You will probably remember the gilded spines. What is the best kind of paint or other material to be used? Something is needed right away, so I shall be glad to have your kind advice.”*.[38] This would seem to indicate that the leaves were painted or gilded in some form of metallic finish, possibly gold leaf. It is likely that the original paint finish was not as brilliant white as the current paint, in fact, it’s possible that it wasn’t originally painted white. Paint analysis should be done to determine the original color prior to repainting the building.

Aside from changes in the grade leading up to the west entry, this location remains largely unchanged. Its design has a very domestic/residential feeling to, with the doorway being flanked by a large bay window, both under cover of the deep eave. Unfortunately, this entrance is no longer active. The entry vestibule is currently being used for storage and not accessible to the public.

The east entry now provides universal access to the building. This was originally the entry to the auditorium foyer. The original design of the entry has been altered to accommodate a ramp and ADA compliant doorway. The design to accomplish this was not sympathetic to the historic fabric of the building, burying the bottoms of the portico’s posts in concrete, removing the original doors and infilling the doorway with a modern generic clad door (Fig. 5578). The original double doors to this location still survive and have been reused

on the small brick shed at the end of the east drive. They have been covered with plywood and are unrecognizable; however, they should be retained as examples of original material and can also be used to replicate new doors for this location if plans allow. The light fixture for the porch has been replaced with a modern one. The original fixture remains in the library's collections and matches the type used at the west entry and elsewhere.

### *Site*

The landscape immediately surrounding the library is heavily planted and includes a number of large trees in close proximity to the building (Fig. 5492 + 5521). The current state of the landscape presents a number of issues. The amount, type, and density of the surrounding plantings obscures the majority of the building's primary elevation while they are covered in leaves. In addition to hiding the building, this condition prevents natural light from entering the building and, more detrimental, slows moisture trapped around the perimeter of the building from drying after storms. This latter condition encourages situations such as mold and mildew growth on the building and accelerates the deterioration of paint finishes. Ideally, the number of large deciduous trees in close proximity to the library should be kept to a minimum. In addition to the aforementioned issues, large trees risk damaging the building in the event severe storms cause limbs to break or trees to uproot. If plantings around the perimeter of the building are desired, they should be kept to low shrubs and/or ground cover plantings with a two to three foot buffer between them and the building for future growth and maintenance.





*Fig. 5600. East wing. Detail of slate roof. Multiple missing and broken slates. The conditions here are representative of what is seen elsewhere across the roof.*



*Fig. 5463. The slate roof was laid with a graduated exposure, so the lower slates show more of their surface to the weather than those nearer the curb (where the pitch of the roof changes). Notice the snow guards that have slipped and random broken slates.*





*Fig. 5611. Copper roof at east barn doors. The roof is lifting away at the left end and is generally in poor condition. It has served its purpose and is at the end of its useful life. This roof should be replaced in-kind with new, standing seam copper roofing.*



*Fig. 5488\_crop. Northeast chimney. The modern mortar used to point the chimneys lacks the variety of color and texture found in the original mortar. As a consequence, even set high up on the building, it stands out given its uniform gray appearance.*





*Fig. 5612. An example of one of the original chimney caps used on the building. This piece was saved when new caps were installed on the chimneys.*

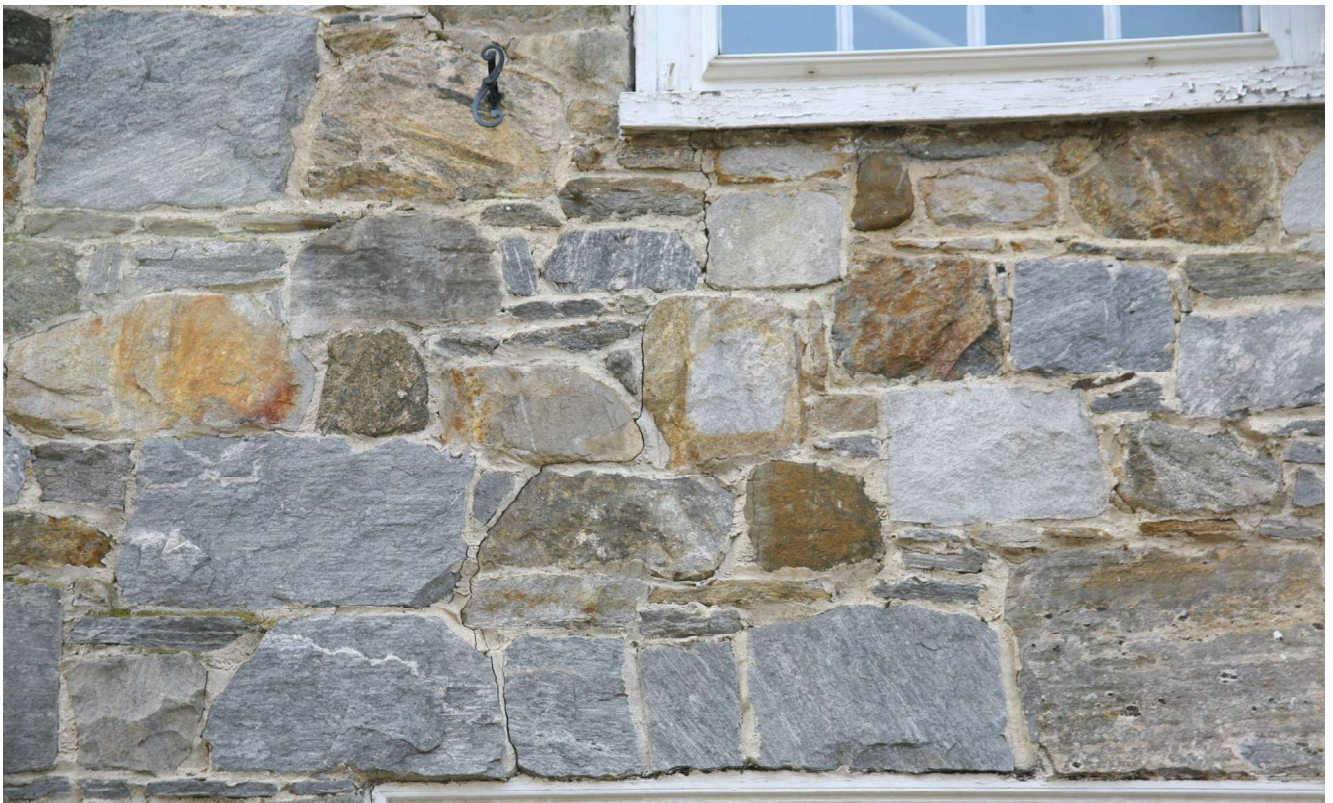


*Fig. 5552. Detail of the decorative wood cornice found on the building. Note the half round copper gutter in front of the cornice and shutter hardware at the window openings.*





*Fig. 5633. East elevation of the east wing at the north end. Note the vertical crack running up the center of the image.*



*Fig. 5632. Same location as previous image. This is a continuation of the crack seen in the previous image.*





*Fig. 0089017\_crop. Detail of the east wing, circa 1928. Notice how the brickwork is painted. This would have presented a more finished appearance and tied the different portions of the wing together.*





*Fig. Jones Library SW crop. Jone Library circa 1928. This historic view provides a good look at both Sun Porches which are now mostly hidden behind vegetation. The absence of perimeter plantings allows the stately nature of the architecture to show through.*



*Fig. jones\_library\_19271203\_crop. Jones library under construction. The Sun Porches are brick and steel like the rest of the building's construction. The steel roof frame can be seen on the west wing at the left of the image*





*Fig. 5471. West Sun Porch, east elevation. Like much of the woodwork on the building, the paint on the Sun Porches is in poor condition. All of the painted surfaces need to be prepped and refinished with a high quality paint system that includes priming areas of bare wood along with two top coats of finish paint.*



*Fig. 5610. Typical 12/12 divided light wood window found in the building. The wood windows are character defining features of the building and should be repaired and retained throughout. The existing storm windows are at the end of their service life and should be replaced with a high quality, low profile storm window. Notice the holdbacks mounted in the masonry at the bottom of the window for the shutters.*





*Fig. bar0089017crop2 The library shortly after completion showing the wood shutters flanking the window openings.*



*Fig. 5661. Many of the storm windows on the third floor of the library have had UV protective film applied to them. The film is well past its service life and is now bubbling and peeling from the surface of the glazing. Owing to the age and quality of the storm windows, it makes most sense to replace them with a high quality, low profile storm window system.*





*Fig. 8703. Representative examples of failing paint on the window sash and water stained sills. These conditions are typically the product of condensation that forms on the window glazing and eventually drips down onto the sash and sills. The sill also looks to be dried out due to failure of its clear coat and decades of UV exposure.*



*Fig. 8792. West wing, second floor north window. This window exhibits the typical failures seen from condensation and UV damage. The window is situated in what appears to be a problematic location, where the upper roof discharges rain and snow onto the lower roof seen through the window. Being the north side of the building, it likely holds moisture and snow longer than elevations that receive direct sunlight.*





Fig. 5555. The frontis at the south entry is based on Connecticut River Valley door surrounds popular during the mid-eighteenth century. These door surrounds drew from classical examples illustrated in English architectural treatises and found in urban areas along the coast; however, they employed architectural details and proportions unique to the Valley. This twentieth century adaptation takes the design one step further, incorporating a single glazed door and sidelights into the design. Note the carvings in the capitals and pineapple feature in the center of the scroll pediment.





*Fig. 7867. Detail of the pineapple located in the pediment of the frontis. Note the leaves surrounding the body of the fruit. These may have been made from some type of sheet material, such as tin or copper, and gilded.*







*Fig. 5492. East entry. The building is hidden behind a variety of different plantings that range in size and type. Vines should not be allowed to grow on wood surfaces. Large deciduous trees should be removed and kept well away from the perimeter of the building*



*Fig. 5521. West entry. Like the east entry, the west wing is also surrounded by close plantings that hide the building's*



## *INTERIOR*

### ***General Assessment***

Taking into consideration past large scale alterations made to the library, such as the renovations made to the auditorium and the 1993 expansion, much remains of the 1928 library interior. Perhaps most important, is that the majority of the 1928 plan remains (Fig. 1928 1990 floor plan overlay). While some alterations have been made to the first floor plan, the upper floors remain largely unchanged. Those changes made to the first floor plan (excluding the auditorium area) are fairly minor and have not altered the original plan beyond comprehension. A number of changes made in 1993 included adding walls in places to partition spaces, changes that could easily be undone if desired. As a historic feature, a building's floor plan is as important as its exterior appearance, for it is the floor plan that explains how a building was used and how it operated, without it a building becomes stripped of its personality.

### ***Water Infiltration***

Evidence of past water infiltration is visible in sporadic areas throughout the interior of the library. Much of this exists around window openings and at the perimeters of ceilings adjacent to exterior walls, resulting in bubbling and crumbling of the gypsum surface. This is most noticeable around the dormer windows where the auditorium was located (FIG. 8813). Water staining in the second floor fireplace of the west wing may be a consequence of the chimney not being capped (Fig. 8797). The status of this leak is not known and should be monitored. All uncapped, unused chimneys should be capped to prevent water from entering.

The water stains around the dormers and upper floor areas most likely relate to roof issues brought on by the end of its service life, further reinforcing the need to replace the slate roof.

A recurring leak is present in the Special Collections department where the end wall of

the original building meets the 1993 addition. Facilities staff noted that this occurs during unique circumstances and conditions, such as heavy snow and driving rains.

### ***Retrofitting of Modern Building Systems***

Typical of public buildings of this age, the library suffers from numerous incremental improvements made over time to add and update modern systems introduced since its construction. The installation of modern building systems, such as ceiling lighting, fire detection and suppression equipment, and other services, is often expensive and difficult to integrate into existing buildings. They are most commonly installed as seen today, surface mounted on walls and ceilings and routed through rooms throughout floor levels. (FIG. 8768). Their placement diminishes the original architectural intent of the spaces and often, their look and design appears out of place with the period fabric.

Decorative finishes, such as floor coverings and paint colors, periodically get changed as they wear out or as tastes change. Similar factors alter features like light fixtures and window coverings, so that over the decades, these incremental changes add up, slowly eroding the original architectural appearance and "feel" of the building, resulting in a much lesser design than originally conceived. These changes are common and it is generally not until a large scale project occurs that plans are developed to either better integrate systems into the building and/or undo past alterations that may be detracting from the quality of spaces.

### ***Architectural Finishes and Fixtures***

Much of the original 1928 interior finishes -- flooring, millwork, windows, doors, mantels, and plasterwork -- remain in the building; however, later improvements have altered or concealed portions of their appearance. For instance, nearly all of the natural wood floors have been covered with wall to wall carpeting, both hiding them from

view and altering the appearance of the rooms. Modern light fixtures (a critical and necessary convenience) have replaced historic ones in their entirety, erasing any sense of how spaces were originally illuminated and by what means .

Perhaps the greatest change to affect the interior appearance of the library is the absence of color on the walls. A number of entries in the Progress Report make reference to Allen Cox choosing colors for the interior of the library:[39]

August 17, 1928 - *Mr. Cox at the building in the afternoon, he chose colors for walls of the Auditorium and First Floor and decided upon colors for the blinds.* (Page 117)

August 28, 1928 - *Mr. Cox was here today choosing colors.* (Page 120)

September 28, 1928 - *Mr. Cox here today also Mrs. Cox selecting colors for walls and fabrics.* (Page 131)

Historic photographs of the library's interior clearly show differences in surface treatments. Because these are black and white images, colors can not be discerned; however, it is clear that based on the white of ceilings, the walls of rooms are not only painted a different color, but that, in some locations, different colors were used above and below chair rails (Fig. 9091 +9086).

The reference to fabric on the walls is equally interesting. A white fabric wall covering remains on the walls of the center stair hall; however, historic images show the walls appearing in a darker shade than this covering would produce.

The library should undertake a paint study of the interior spaces to determine if original finishes can be identified. This would entail hiring a paint analyst who would sample the surface finishes and examine them under a microscope at high magnification, a process known as cross section paint microscopy. At high magnification, colors can be identified and matched to either manufacturer paint colors or standard color notation systems. The reintroduction of color back into the interior of the library, especially period color schemes, would have a dramatic effect on the appearance of rooms.

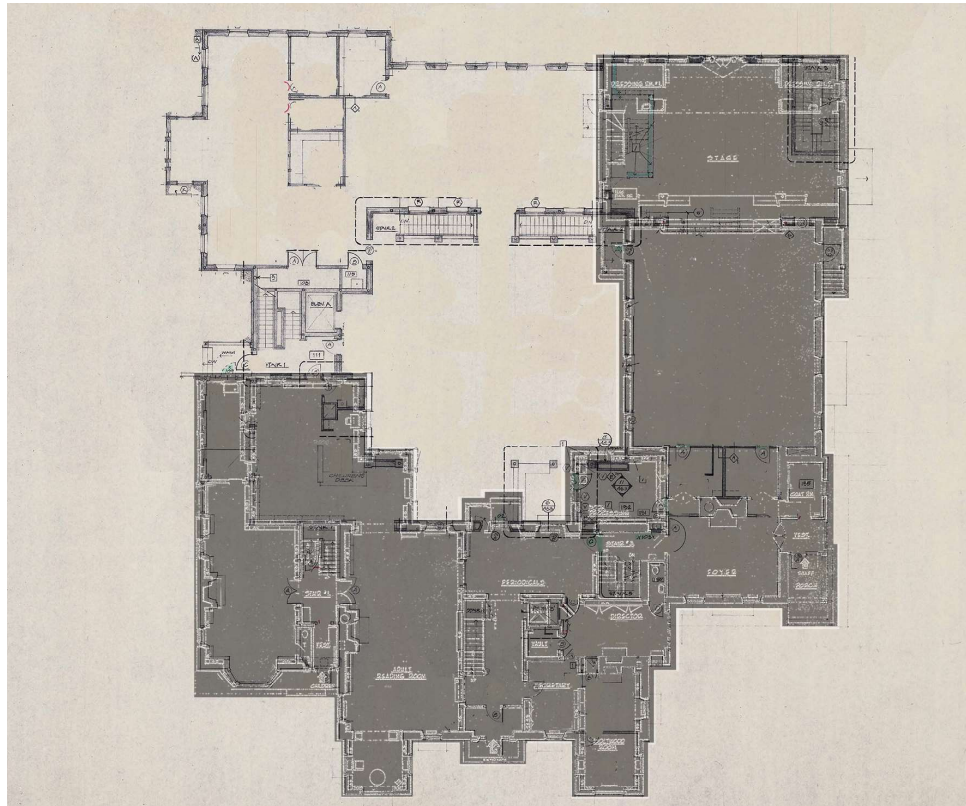
## ***Use of Space***

A number of the library's original spaces are now shut off to the general public, having been converted to administrative offices or staff use. The library's desperate need for storage space has also resulted in under-utilized spaces (such as the west entry) becoming pressed into service to meet these needs (Fig. 8783). This, in combination with changes made to the interior finishes and treatments of remaining spaces open to the public, lessens the unique identity originally conceived for the library.

## ***Original Furnishings***

During the course of examining the library, it was surprising to find how many pieces of original and/or early furnishings and objects still remain throughout the building. These include reading tables, chairs, upholstered furniture and umbrella stands to andirons in fireplaces and the tall clock on the landing of the main staircase (Fig. 8697, 8716, 8802, 8804). A large number of items have been cataloged and are stored in The Trustees' Meeting Room and elsewhere by the Special Collections department; however, a variety of pieces are located throughout all parts of the library and still in use. Library staff appear to be aware of these pieces; it is uncertain if the full extent of what remains is known and if it has been cataloged in its entirety. While some pieces are labeled, such as tables and chairs in the Children's Reading room manufactured by Shaw Furniture Co., Cambridge, Mass., other pieces are not and might only be identified by a professional knowledgeable in furniture of this period. Much documentation exists in the library's Special Collections archive, and it may be possible to match many of these pieces with original invoices or inventories.





*Fig. 1928 1990 First floor Overlay. This composite image shows the 1928 floor plan (in gray) laid over the 1990 footprint. The 1990 addition is basically attached to the original building without much alteration to the original floor plan.*



*Fig. 8813. Southeast corner of the former auditorium. Past water infiltration has caused the gypsum plaster finish to bubble and deteriorate. This inturn has caused the paint finish to fail as well. This is representative of the plaster surrounding many of the dormers and is likely the result of roofing issues.*



*Fig. 8797. West wing, second floor fireplace. Note water stains in the firebox and rear of the hearth. The white debris on the forehearth is paint and plaster dust from the ceiling above. This location should be monitored to determine the status of water infiltration. The chimney here should be capped if it is not already.*



*Fig. 8768. Children's stacks. This representative example of incremental change shows how the introduction of things like modern lighting, fire detection and suppression systems, emergency lighting, mechanical systems in the fireplace and modern paint colors and carpeting has radically changed the original architectural design and feeling of the space.*





*Fig. 9091. Exhibition Room. This image taken in circa 1929 shows that the walls were painted in some type of color scheme. Note how the white of the cornice contrasts with the tone of the walls. This photo offers an excellent idea of how the rooms were furnished, as well as an example of the ceiling fixtures originally used in the building.*



*Fig. 9086. Main stair hall, circa 1929. The dark tone of the walls indicated they were painted in a color other than the white seen on the ceiling. Note the treatments in the room beyond.*



Fig. 8783. West entry vestibule. Lack of space has forced secondary spaces like this entry to be pressed into service as storage space.





*Fig. 8697. One of two original, Arts and Crafts style, umbrella stands located in the building.*



*Fig. 8716. Drop leaf table likely dating to the opening of the 1928 library*





*Fig. 8802. Table and chair set labeled "Shaw Furniture Co. Cambridge, Mass." These date to the construction of the library and were part of its original furnishings.*



*Fig. 8804. Original trestle table still in use.*



## GUIDELINES FOR THE TREATMENT OF THE 1929 LIBRARY

The preservation of historic buildings is a complex undertaking owing to their unique nature and individual characteristics. Unlike new construction which centers around an original idea and modern materials, preservation involves treating existing construction in a manner that respects the original design and intent of the architecture. Stewardship of the Jones Library comes with a number of challenges, foremost, the responsibility to preserve the unique architectural qualities of the building while also responding to changing programmatic needs and modern amenities. Unlike the static nature of a museum building, the Jones Library is a dynamic institution serving the community. While change is inevitable, it does not need to occur at the sacrifice of the historic integrity of the structure. Future growth can be achieved successfully; however, accomplishing this requires careful planning and skillful execution.

As stewards of the Jones Library, the Board of Trustees' need to establish an approach to managing the building with long-term goals in mind, ideally the preservation of the 1928 building and its historic integrity. The National Park Service defines *integrity* as "*The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during its historic period; the extent to which a property retains its historic appearance.*"[40] The later additions made to the library are not of exceptional quality and do not contribute to the library's overall significance. Considering its age, the 1993 addition does not meet the National Park Service criteria for evaluating properties that dictates, "with the exception in unique circumstances, properties must be at least 50 years old to be eligible for consideration as a historic resource." [41]

Stewardship of any resource requires that goals to be achieved must be defined ahead of time in order to identify the results wished to be accomplished. The guidelines listed below are intended to help establish a framework and shape an approach to

work that preserves and protects the character defining features of the building, both inside and out, so that future repairs and improvements can be planned, implemented, and even removed, with the least impact to the integrity of the building.

1. First and foremost, any work affecting the 1928 library should be done in a way that avoids altering or damaging the historic integrity of the building.
2. Respect for the original design intent, features and elements must be considered in the planning, design and implementation of improvements. Ideally the use of spaces should be compatible with the original plan and/or function so as to minimize changes to the layout and volume of the spaces.
3. Original materials and character defining elements should be retained to the greatest extent possible.
4. New programs introduced into the original library building should be sympathetic to the historic fabric of the spaces.
5. Materials used in the repair of the building should meet or exceed the quality used in its original construction.
6. Repairs made to original material should match the workmanship of the original construction in appearance and quality of execution.
7. All efforts should be made to ensure that the installation and/or replacement of modern services and systems do not adversely affect the integrity of the building.
8. Past alterations that detract from the integrity of the library should be reversed when circumstances allow.

The Jones Library is identified as a contributing building within the Amherst Central Business District, a National Register District established in 1991 and is also listed in the State Register of Historic Places. As such, any work performed using state or federal funding will require that the Trustees' file with the Massachusetts Historical

Commission and undergo a Chapter 254/Section 106 review of the project. Furthermore, if Federal Tax Credits are being sought, all work will be required to comply with *The Secretary of the Interior's Standards for the Treatment of Historic Properties: Standards for Rehabilitation*[42] for the work to qualify as a certified rehabilitation.. *The Secretary of the Interior's Standards* parallel the guidelines listed above, only in more broad terms.

### ***The Standards for Rehabilitation***

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



## Endnotes

- v[1] For a comprehensive look at the society, culture, and arts that define the regional identity of the Connecticut River Valley, one is directed to *The Great River: Art & Society of the Connecticut Valley, 1635-1820*, Wadsworth Atheneum. 1985.
- [2] Thomas, Stafford Fox, Progress Report, Jones Library, July 14, 1927 - November 3, 1928. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.
- [3] Miller, Amelia F. *Connecticut River Valley Doorways: An Eighteenth-Century Flowering*. Dublin Seminar for New England Folklife, 1983.
- [4] Estimate of Labor and Materials Furnished by Casper Ranger Construction Company, January 1, 1928. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.
- [5] See Appendix # for a list of materials used in the construction of the library along with quantities.
- [6] A range of dates are found for when exactly the firm began depending on the source. These dates range between 1901 and 1904. *Who's Who in New England: A Biographical Dictionary of Leading Living Men and Women of the States of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut*. United States: A.N. Marquis Company, 1938, Volume 3, pg. 1044, lists the date as 1901. Withey, Henry F., and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased)*, 1956, pg 143, lists the date as 1904.
- [7] Withey and Withey, *American Architects*, 143.
- [8] Massachusetts Cultural Resource Information System (MACRIS), Massachusetts Historical Commission, search of all towns for areas, buildings, burial grounds, objects and structures by Putnam and Cox. [mhc-macris.net](http://mhc-macris.net) accessed December 3, 2021.
- [9] Marquis, *Who's Who*, 1044.
- [10] Ibid.
- [11] Withey and Withey, *American Architects*, 493.
- [12] Ibid, 143.
- [13] Ibid.
- [14] "Massachusetts Institute of Technology Chooses Successor to the Late Professor Despradelle." *The American Architect*. July - December 1913. Vol. 104, pg. 4.
- [15] Haverstock, Mary Sayre, *Artists in Ohio 1787-1900*. The Kent State University Press, 2000.
- [16] "Allen H. Cox Dies; Boston Architect." *New York Times*, July 7, 1944, pg. 15
- [17] Ibid.
- [18] For a concise overview of the history and details of the Colonial Revival style of architecture, see (Jr.), Vincent Scully. *The Shingle Style and the Stick Style: Architectural Theory and Design from Richardson to the Origins of Wright*, 1955.
- [19] For a complete room by room breakdown of original uses SEE APPENDIX X for The Jones Library, Schedule of Rooms.
- [20] Construction cost from Estimate of Labor and Materials Furnished by Casper Ranger Construction Company, January 1, 1928. Duration of the project is based on Thomas, Stafford Fox, Progress Report, Jones Library, July 14, 1927 - November 3, 1928. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.
- [21] Keough, Francis P. *A Building Study of The Jones Library*, Amherst, Massachusetts. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.
- [22] Ibid.
- [23] Ibid.
- [24] Ibid.
- [25] 1967 Amherst Building Permit # 40. Springfield Union, November 28, 1967. Jones Library Collection, Special Collections, Jones

Library, Amherst, Massachusetts.

[26] Planning Department for the Study of the Jones Library Expansion 1986-92. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[27] Architectural Drawings of Jones Library Expansion, 1990. Mark Mitchell Associates. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[28] Amherst Building Permit, #91B-34 dated July 1990. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[29] Watson, Bruce. HEarth and Soul, A History of the Jones Library at One Hundred. Off The Common: Amherst, Massachusetts. 2019. Pg. 77.

[30] Putnam and Cox Architects to Stafford F. Thomas, Clerk of Works. October 27, 1927.

[31] Thomas, Stafford Fox, Progress Report, Jones Library, July 14, 1927 - November 3, 1928. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[32] Putnam and Cox, Architects, Construction Drawings for The Jones Library, Amherst, Massachusetts, June 1927. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[33] Putnam and Cox, Architects, Construction Specifications for The Jones Library, Amherst, Massachusetts, June 1927. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[34] Thomas, Stafford Fox, Progress Report, Jones Library, July 14, 1927 - November 3, 1928. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[35] A collection of eight hand written index cards recording the various donors of stones for the exterior of the Jones library building. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[36] Rand, Frank Prentice. The Jones Library in

Amherst, 1919-1969. Amherst, MA: Jones Library, 1969. Page 26.

[37] Thomas, Stafford Fox, Progress Report, Jones Library, July 14, 1927 - November 3, 1928. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[38] Librarian of the Jones Library to Allen H. Cox, May 15, 1931. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[39] Thomas, Stafford Fox, Progress Report, Jones Library, July 14, 1927 - November 3, 1928. Jones Library Collection, Special Collections, Jones Library, Amherst, Massachusetts.

[40] National Park Service, Denver Service Center. [https://www.nps.gov/dscw/definitionsdc\\_i.htm](https://www.nps.gov/dscw/definitionsdc_i.htm), accessed December 1, 2021.

[41] See, 36 CFR Chapter I - National Park Service, Department of the Interior, Part 60 Section 4 Criteria for Evaluation. Also, How to Apply the National Register Criteria for Evaluation. Washington, D.C.: National Parks Service, 1998. The National Park Service defines a Historic Resource as a “building, site, district, object, or structure evaluated as historically significant.”

[42] National Park Service, Technical Preservation Services, Secretary of the Interior’s Standards for Rehabilitation. <https://www.nps.gov/tps/standards/rehabilitation.htm>. Accessed December 1, 2021.



## *APPENDIX*